

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II, No. 16.]

SATURDAY, APRIL 18, 1857.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE. SEASON 1857.

THIS EVENING, Saturday April 18,

SPEZIA. VIALETTI
POCCHINI. and
GIUGLINI. BENEVENTANO.

Opera—LA FAVORITA.

Ballet—LA ESMERALDA.

For particulars see bills.

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had on application at the Box-office at the Theatre, Colonnade, Haymarket. Price One Guinea and One Guinea and a Half each.

The doors will open at half-past Seven; the Opera commences at Eight.

Mlle. PICCOLOMINI will make her First Appearance on Tuesday next, April 21, in Donizetti's opera, *La Fuglia del Reggimento*.

HER MAJESTY'S THEATRE.

Extra Night, on Thursday, April 23.—*La Traviata*.—Piccolomini, Giuglini, Beneventano, Pocchini.—Opera, *LA TRAVIATA*. Ballet, *LA ESMERALDA*. For particulars see bills. A limited number of boxes on the half-circle tier have been specially reserved for the public, and may be had on application at the Box-office at the Theatre, Colonnade, Haymarket.

ROYAL ITALIAN OPERA, LYCEUM.

THIS EVENING will be performed Donizetti's opera, *MARIA DI ROHAN*. Maria di Rohan, Madame Rosa Devries (her first appearance this season); Armando, Mlle. Didié (her first appearance this season); Ricardo, Signor Neri Baraldi (his first appearance this season); De Fiesque, Signor Polonini; Aubry, Signor Soldi; De Suza, Signor Mei; and Enrico, Signor Ronconi (his first appearance this season). After which, the new divertissement, entitled *LES ABEILLES*. Boxes, stalls, and pit tickets to be had at the box-office of the theatre, in Wellington-street; and at the principal music-sellers and librarians. The admission to the pit and also the amphitheatre stalls is through the principal entrance in Wellington-street. There is a communication between the pit and the boxes. Pit, 8s. amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

LONDON HARMONIC UNION,

Sussex Hall, Leadenhall-street.

CONDUCTOR Mr. TURNER.

HANDEL'S MESSIAH will be performed, with full orchestral accompaniment, on Tuesday evening, the 28th April instant. Principal vocalists:—Miss Anne Cox, Miss Pownall, Miss Palmer, Mr. Seymour, and Mr. H. Buckland. Tickets, gallery, 6d. and 1s.; area, 1s.; reserved seats, 2s. To commence at 7.30. This Society meets for practice as above, every Tuesday evening, at 8 o'clock. Terms: ladies, 2s. 6d.; gentlemen, 5s. per quarter.

GRAND CONCERT at the

BEAUMONT INSTITUTION, Mile-end.

Monday, April 20. Artists:—Mme. Clara Novello, Mme. Anna Thillon, Mme. F. Lablache, and Miss L. Harris; Mr. Sims Reeves, Mr. J. L. Hutton, Signor F. Lablache, Mr. A. Carder, and Herr Zirom. Director, Mr. D. Evans; Conductor, Mr. J. L. Hutton. Tickets, 1s. 6d., 2s., and 3s., at the Institution. Commence at 8.

A Grand Concert will be given on May 14th, as a Testimonial to the Director. Mr. and Mrs. Sims Reeves, Madame Anna Thillon, and Mr. J. L. Hutton have kindly offered their services, and the names of other artists will be shortly announced.

NEW PHILHARMONIC SOCIETY,
Hanover-square Rooms.—Notice to Subscribers.—MOZART'S DUO CONCERTANTE, for violin and viola, as performed last season for the first time in public, will be repeated at the SECOND CONCERT, on Wednesday evening, April 29.

Programme:—

Overture—(*Coriolanus*) Beethoven.

Aria—Madame Rudersdorff Spohr.

Duo Concertante—Violin and Viola, } Mozart.
M. Sainton and Mr. Hy. Blagrove.

Aria—Mlle. Solari Mozart.

Grand Symphony in A Beethoven.

Part II.

Pianoforte Concerto—Miss Arabella } Mozart.
Goddard

Aria—Madame Rudersdorff Beethoven.

Overture—(*Der Freischütz*) Weber.

Conductor, Dr. WYLD.

Single tickets, 10s. 6d., 7s.—Cramer and Co., 201, Regent-street; Keith and Prowse, Chapside.

W. GRAEFF NICHOLLS, Hon. Sec.

THEATRE ROYAL, ST. JAMES'S.—

On the 27th, 28th, and 29th instant, will be produced a GRAND ILLUSTRATED CONCERT, under the title of

CRIMEAN RELICS,

the entire profits of which will be appropriated to the benefit of the following Military Charities, viz.:—"The Nightingale Fund," Patron, Her Majesty; "The Soldiers' Daughters' Home," Patron, Her Majesty; and "The Pensioners' Protection Society," approved of by the Queen, and under the especial patronage of Prince Albert.

The following celebrated powerful vocalists are engaged:—

Principal Soprano:—Madame Caradori, Mlle. Desprez, Miss Galtoun Pyne, Miss Somerville, Miss Rose Braham, Miss A. Poole. Tenor:—Mr. G. Perren, Mr. Dare, Mr. Miranda. Baritone:—Mr. Metcalfe Rosenthal, Bass:—Mr. Hamilton Braham. 1st Gower, Mr. Cooper; 2nd Gower, Mr. Fitz James. The Chorus, under the direction of Mr. Smythson, will comprise 50 voices.

The Band, inclusive of orchestra and stage, 50 instruments.

Leaders, M. Viotti Collins and Mr. C. Hall. Musical Director and Conductor, Mr. Leigh Smith. Stage-manager, Mr. J. Martin. Acting-manager, Mr. Davidson.

Prices of admission:—Stalls, 21 1s.; dress circle, 10s. 6d.; pit, 10s. 6d.; amphitheatre stalls, 6s.; amphitheatre, 2s. 6d.; private boxes, 24 1s., 23 1s., and 22 1s. Treasurer, Mr. E. Lawrence.

Box-office open from 11 to 5.

ROYAL ACADEMY OF MUSIC.—

The Easter Term commences on Monday, April 20th, 1857, on which day Candidates for Admission must attend at the Institution for examination, at Three o'clock.

By order of the Committee of Management,

J. GIMSON, Secretary.

Royal Academy of Music, Tenterden-street,
Hanover-square, April 8th, 1857.

THE BROUSIL FAMILY,

Who have twice had the honour of performing at Buckingham Palace before Her Majesty the Queen and H.R.H. Prince Albert and the Royal Family on March 18th and 31st last, will appear on Monday, April 20th, at Uxbridge. On Tuesday, April 21st, at Maidenhead. On Wednesday, April 22nd, at Windsor. On Thursday, April 23rd, at Reading. And on Friday, April 24th, at Staines.—Communications respecting engagements to be addressed to Mr. S. Wood, Secretary, care of Mr. R. W. Ollivier, 19, Old Bond-street, Piccadilly.

MUSICAL UNION.

Patron—H.R.H. PRINCE ALBERT.

Willis's Rooms, Tuesday, April 21st, half-past 3:—Quartet in C, Mozart; trio, M.S., No. 2, Molique; double quartet, D minor, Spohr; solos, pianoforte. Artists:—Molique, Carrodus, Goffrie, and Piatti; Blagrove, Ries, R. Blagrove, and Paque. Pianist—Hallé. Visitors' tickets to be had at Cramer and Co.'s, Chappell and Co.'s, and Ollivier's. Members can pay for their friends at the rooms. Doors open at 3.

J. ELLA, Director.

ORGANIST.—The Office of Organist of

the Church of St. James, at Bermondsey, Surrey, having become vacant, the Trustees thereof will meet at the Workhouse, Russell-street, on Thursday, the 30th day of April instant, at Eleven o'clock in the morning precisely, to receive applications (with testimonials) from persons desirous of becoming Candidates for the appointment, and to have interviews with them. The salary is £40 per annum, payable quarterly. No blind person or female is considered capable of the duties.

Further particulars may be known at Messrs. Drews's Office, 151, Bermondsey-street.
April 15th, 1857.

The late Mr. LEFFLER.—The Concert

to be given by Mr. HENRY LESLIE'S CHOIR on behalf of the family, will be held in Exeter Hall, on Wednesday evening, April 29.

STANLEY LUCAS, Hon. Sec.

SIGNOR BOTTESINI begs to announce

his RETURN to London for the season. All letters to be addressed to Cramer and Co., 201, Regent-st.

Mr. WALLWORTH begs to inform his

friends, pupils, and entrepreneurs of concerts, &c., that he has REMOVED from Welbeck-street to 8, Somerset-street, Portman-square.

MR. and MRS. PAGET (R.A.M.),

Bass and Contralto, have Removed from 41, Cumming-street, to 17, Winchester-place, Pentonville, London, N.

MRS. PAGET (R.A.M.) and Pupil of

Mr. Frank Mori, Contralto, will make her first appearance in London at Mr. Lawler's Concert, St. Martin's Hall, on the 23rd instant, when she will sing "The green trees whispered," (Balfé).

MRS. JOHN MACFARREN informs

her Pupils and Friends, that her TWO ANNUAL MATINEES OF PIANOFORTE MUSIC will take place at 27, Queen Anne-street, on Saturdays, May 9 and 30, when she will be assisted by Herr Ernst, M. Sainton, Signor Piatti, Mr. Walter Macfarren, Madame Weiss, Miss Dolby, Mr. Weiss, &c. Tickets of Addison and Co., 210, Regent-street, and of Mrs. John Macfarren, 40, Stanhope-street, Gloucester Gate, N.W.

ORGAN WANTED, for a large Concert

Room. Must not exceed 16 feet in height. Terms, with full description, to be forwarded to Saville House, Leicester-square.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Mr. H. DEVAL, R.A.M.,

and Member of the Conservatoire Royale, Brussels Tenor Vocalist, 24, Jarratt-street, Hull, Yorkshire.

NOTICES, &c.

The writer of a letter on the subject of the vacancy in the Temple Choir, occasioned by the death of Mr. Leffler, has omitted to enclose his card. We could not print the letter of a correspondent from the North. The jocular matter which it contained would have been all very well for any day but Good Friday. He will observe that the information contained therein was welcome, since we have put it into print.

C.S.C., Islington.—You are one of many persons who mistake the duties of an editor. In our editorial capacity, we can give opinion only of such vocalists or instrumentalists as appear publicly and come under our notice. Were we to have interviews with every one who has faith in our judgment, the *Musical Gazette* wouldn't come out more than once a month. As you wish your communication to be considered private, we will merely observe that we shall be happy to hear the party to whom you refer, whenever public appearance is made. If the opinion of any musician is privately sought, it would be far better to obtain it from one of our (happily) numerous masters of repute. Were we personally known to you, we should have been happy—as a private individual—to have given you the benefit of any little experience or judgment we may happen to possess. As it is, we feel highly complimented by the receipt of your epistolary request.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, APRIL 18, 1857.

We wish to call attention to a small advertisement on our front page. It is that of a concert which is to be given for the benefit of the family of the late Mr. LEFFLER, and which requires support alike from the professional vocalist and the amateur auditor, for the former can aid with name and voice, and the latter by investing in as many tickets as means will justify. The name of Mr. LEFFLER has been known for a great many years. On the stage (in English opera) and in the concert room, we can think of no English singer—excepting perhaps HENRY PHILLIPS—who obtained so wide and lasting a celebrity, and a more magnificent voice of the kind we never heard. It is much to be regretted that, with such a gift, he should not have held a higher position at any period of his career; but Mr. LEFFLER was not of an aspiring nature, and he contented himself with the popularity he had acquired from constant appearance in our concert-rooms, and at the annual festivals of metropolitan companies, and public institutions, his greatest delight, apparently, being to sing "The jads of the village," a song which he quite made his own, or the more humorous ditties of "Simon the Cellarer," and "Molly Bawn."

That a vocalist, with such a natural gift as a voice of unprecedented beauty, should not have obtained celebrity by higher means, or at all events have achieved a more remunerating reputation, is sincerely to be regretted, but we must not shut our eyes to the result; the exercise of his talents provided only for the requirements of a numerous family during his life-time; his sudden decease has left them unprovided for; and all who heard and respected Mr. LEFFLER, and all who sympathise with those in adversity, have now an opportunity of rendering assistance.

It is not generally known—although the name is uncommon—that Miss LEFFLER, who sang at one of the concerts of the Amateur Musical Society recently, is a member of the family. In calling attention to this, we trust we are rendering some service. We would suggest, with all respect for the discretion of those who may have the management of the concert about to take place, that a portion of the profits or subscriptions be devoted to the placing of this young lady under first class vocal tuition. She has the great advantage of voice, and means for the cultivation thereof will enable her to do far more good than the temporary support which will be afforded by a benefit concert, or the subscriptions of the well-wishing.

Some concerts, &c., of importance are unavoidably omitted; but we trust, next week, to complete our chronicle of events up to the present time.



The following music has been performed at the Palace during the week.

By the band of the Coldstream Guards:—

Overture, <i>Zanetta</i>	Auber.
Waltz, "The Artist's Ball"	Lanner.
Selection, <i>Il Flauto Magico</i>	Mozart.
Quadrille, "La Traviata"	A. F. Godfrey.
Glee, "The Though and Crow"	Sir H. B. Bishop.

By Her Majesty's private band:—

Overture, <i>Emeline</i>	Herold.
Terzetto, <i>Così fan tutte</i>	Mozart.
Minuet, <i>Passé Quadrille</i>	Gungl.
Complets, <i>L'Etoile du Nord</i>	Meyerbeer.
Bolero des <i>Vépres Siciliennes</i>	Verdi.
Defilier March	Christoph.

Metropolitan.

DRURY-LANE.—On Saturday, Mr. Alfred Mellon concluded his brief covenant with the public at this theatre, by a selection of music for his benefit. The theatre was quite full, and the first part of the programme was devoted to Mendelssohn alone. The instrumental portion comprised the overtures to the *Midsummer Night's Dream* and *Ruy Blas*, a violin concerto, the Italian symphony, and the pianoforte serenade with orchestral accompaniments. Two part-songs, sung by the Vocal Union, "The First Violet," given by Miss Dolby, and "The Garland," by Mr. Millard, completed the act. A more judicious selection, and one better suited to a miscellaneous audience, could hardly have been made; nor do we believe that there is another city in Europe that could have assembled an audience at the same rate of admission, that would have listened with the same enjoyment to a selection of the finest classical music. Owing to the concert commencing half an hour earlier than usual, we were only in time for the violin concerto, played by M. Sainton. If this gentleman has superiors in digital power, he has certainly none in conveying the thoughts, as well as the notes of the writer he is interpreting, to the strings of his instrument, and hence his name is oftener announced for the performance of classical music than that probably of any living violinist. In the Italian symphony, Mr. Mellon brought the qualities of his orchestra to as severe a test as possible by the terrific speed with which he took the last movement; but the band passed the ordeal with confidence and honour. And now, here comes the fair Arabella Goddard, to wake the "slumbering enchantment" of the "serenade," and draw a shower of ethereal fire from the pianoforte. Miss Dolby was encored in her pet song, "The First Violet," Mr. Millard sang "The Garland," and two part-songs were charmingly delivered by the Vocal Union. The selection from *The Huguenots*, in the second act, and Madame Gassier, encored in the "Carnival de Venise," we noticed last week as a part of the programme of Tuesday, the 7th inst. M. Sainton was recalled in a new fantasia from *Trova-tore*, but declined the proffered grace. Mr. Croft, in Balfe's ballad, "In this old chair," Miss Dolby in Mrs. Groom's song, "Over the sea," Miss Vinning in a cavatina of Verdi's, and the Vocal Union in a pretty glee of Mr. Horsley's, received and accepted the like honour. A duett from *L'Esir d'Amore*, sung by Miss Mary Keeley and Mr. H. Braham, concluded the concert. The names of the writers who contributed so largely to the selection, are sufficient proof of its classical character, while the number of encores is as clear an evidence of its skilful adaptation to popular taste.

HIGHBURY BARN TAVERN.—A correspondent informs us that about 2000 persons were present at a performance of music on Good Friday, the programme including the "War March" from *Athalie*, selections from *I Puritani*, *La Sonnambula*, *Guillaume Tell*, Rossini's *Stabat Mater*, and Weber's *Preisiosa*, also a Russian "Troik" song.

MR. AND MRS. DRAYTON'S ENTERTAINMENT.—The "Illustrated Proverbs," have been changed here since our last notice. The first part now tells the tale of an old man with a lost daughter. In the absence of the child of his body, he has adopted an offspring of his brain, in the shape of an opera, on the performance of which his hopes are now fixed. His daughter, who was born at Venice, has traced him to his present abode, and in order gradually to break the discovery of her existence and presence to her father first introduces herself as a pupil or soubrette, then as a Dutch peasant girl, and afterwards as a popular singer, to aid him in the production of his opera. After having told him the place and circumstances of her birth, the discovery is effected by her singing a melody which yet lives in the old man's memory, as a burning reminiscence of his early love. In this sketch the reader will easily recognise an abridgement of a piece produced three or four years ago at Drury-lane, with the same performers in the principal characters. Mr. Drayton's portrait of the old man, with his mixed humour and pathos, was graphic and touching. Then Mr. Duggan, whose music has something to say for itself, has to thank Mrs. Drayton for obtaining an encore for one of his songs. She was also recalled in a Swiss melody, and, with her fair face, graceful vivacity, and varied and appropriate toilette, helped herself to a full share of the laurels. We would suggest, however, a little more length in her rustic dresses: the pretty foot and ankle beneath would gain rather than lose by a little coyness in the display of them. In the other "Proverb" we are introduced to a peasant who has just inherited a comfortable house and property, and wishes to marry his young and pretty housekeeper, Ninetta, but that she is "too stupid" for him. He therefore determines to confer the honour of his hand on a favourite village maiden, but finds on inquiry that she is married; and now a will is discovered, by which Ninetta is made heiress to the property. But the paper has fallen into the hands of the disinherited peasant, and poor Ninetta, who cannot read, has shown it to nobody. "Tear it," suggests the devil; "Tear it not," says conscience. The latter personage triumphs, and the peasant, making Ninetta his bride, becomes co-inheritor of the property, which was just slipping through his fingers. This is a very slight affair, but being no longer than its structure will allow it, it goes off well, and is aided by some lively music by Mr. Beale.

PICCO, THE SARDINIAN MINSTREL.—In our report of the concerts given at Drury-lane Theatre in Passion-week, we stated that Picco, who had been announced on all the bills of these concerts, "was too ill to perform." This, we have since learned, is not the fact. It appears that the party who has of late managed Picco's affairs, had neglected to come to a proper understanding with the director of these concerts, who was consequently apprised in due time that Picco would perform only once, which he did in the concert of Monday evening.

The musical arrangements at the Easter banquet at the Mansion House, were under the direction of Mr. Bates, assisted by Mrs. Gilbert, Mrs. Thomas, Mr. Wilbye Cooper, Mr. Seymour, and Mr. Lawler.

MR. DICKENS AND THEATRES.—At the meeting of the friends of the Theatrical Benevolent Fund, last week, Mr. Dickens made the following remarks, touching theatres in general.—"If there ever were a time when the theatre could be considered to have a strong claim to consideration in that respect, it surely is the present. Gentlemen, we have schoolmasters going about like those horrible old women of whom we read in the police reports, perpetually flaying Whittington's cat alive—we have schoolmasters constantly demonstrating on black boards to infant minds the utter impossibility of "Puss in Boots;" we have all the giants utterly dead and gone, with half the Jacks passing examinations every day in mental arithmetic; and with Tom Thumb really only known in these times as the gallant general seeking kisses of the ladies at sixpence a head in the American market—I say really, gentlemen, in these times when we have torn so many leaves out of our dear old nursery books, I hold it to be more than ever essential to the character of a great people, that the imagination, with all its innumerable graces and charities, should be tenderly nourished; and foremost amongst the means of training it, I agree with the chairman, must always stand the stage, with its wonderful picture of passion, with its magnificent illusions, and with its glorious literature. But, gentlemen, there is another aspect to which the chairman could not with equal modesty advert, in which a thoroughly well-conducted theatre is of

vast importance—that is, not only with reference to the public, who so greatly need it, but as a means of sustaining the honour and credit of the dramatic profession itself—as a means of presenting their usefulness to the public in its most striking colours, and as a means of always sustaining against the reproaches which ignorance and malignity have showered upon them with the only liberality of which such qualities are capable. Gentlemen, an ill-conducted theatre does a world of harm, no doubt. I will not go so far as to say—for that would be going very far indeed—that it does as much harm as a thoroughly ill-conducted school, or a thoroughly ill-conducted chapel; but it does harm enough, and a great deal more. A thoroughly well-conducted theatre, on the other hand, blots out the sins of a thousand bad ones, and will surely attract to itself the good-will and respect of great numbers of well-meaning and virtuous people, previously objectors, and will conciliate them to understand that what they dreaded in the dramatic art arose not from its use, but from its abuse—not from its exertion, but from its perversion."

CRYSTAL PALACE.

The following is the return of admissions for 12 days, from April 3 to April 16:—

			Admission on Payment.	Season Tickets.	Total.
Friday	April	3	907	256	1,163
Saturday	"	4 (2s. 6d.)	532	1,123	1,655
Monday	"	6	1,076	273	1,349
Tuesday	"	7	1,385	365	1,750
Wednesday	"	8	1,202	391	1,593
Thursday	"	9	1,045	329	1,374
Friday	"	10	25,718	1,730	27,448
Saturday	"	11 (2s. 6d.)	1,133	1,213	2,346
Monday	"	13	11,309	521	11,830
Tuesday	"	14	6,458	663	7,121
Wednesday	"	15	5,196	737	5,933
Thursday	"	16	3,153	511	3,664
			59,114	8,112	67,226

CHORAL SERVICES

On April 12, being Easter Sunday.

CHAPEL ROYAL, ST. JAMES'S.

CHANT.	SERVICE.	ANTHEM.
M.—Grand Chant, Humphreys.	Nares in C.	Hallelujah Chorus. Handel.
E.—Crotch in E.	Nares in C.	If we believe. Boyce.

EASTER MONDAY.

M.—Dupuis in D.	Arnold in F.	I have set God. Goldwin.
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EASTER TUESDAY.

M.—R. Cooke in G.	Rogers in D.	If we believe. Goss.
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ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Tallis and Humphreys.	Boyce in C.	I have set God. Goldwin.
E.—Elvey in F.	King in C.	If we believe. Lady Bagot.

TEMPLE CHURCH.

M.—Hayes in G.	Aldrich in G.	If we believe that } Boyce. Jesus died.
E.—Cooke in B flat.	Aldrich in G.	The trumpet shall } Handel. sound.

LINCOLN'S INN.

M.—Humphreys in C and Boyce in D.	"Te Deum," Croft in A. "Benedictus," Gibbons in F.	He was cut off out of the land of the living. But Thou didst not leave his soul in hell. } Handel.
E.—Pratt in D.	"Cantate Domine," Hayes in E. "Nunc dimittis," Mozart.	He that dwelleth in heaven shall laugh them to scorn. Thou shalt break them. Hallelujah. } Handel.

Opera.

HER MAJESTY'S THEATRE.—The opening night of the season, Tuesday last, was an occasion of more than ordinary interest. A house crowded with fashionables and *connoisseurs* testified to the excitement created by the announcement of a new *prima donna*, a new tenor with high credentials, a new basso, and a new *danséuse*. The honours of the evening were undoubtedly carried off by the tenor and the *danséuse*.

The opera selected was Donizetti's *La Favorita*, the *libretto* of which, by the way, would form an excellent butt for the fastidious shafts of the *Traviata* condemners. A king's mistress is beloved by a youth, who is introduced as living in a state of monastic seclusion. They are eventually married, the enamoured youth being ignorant, until after the performance of the ceremony, of the real position of his bride. He denounces her for her deceit just as Alfredo, in *La Traviata*, utters his maledictions against Violetta, for her supposed falsehood. The miserable pair, having respectively retired into convent life, meet again, and death overtakes the "Favorite" in the midst of their happy reconciliation.

The part of Leonora, the king's favourite, was sustained by Madame Spezia, who was received rather cautiously,—a proof of the genuineness of the audience. The new *prima donna* produced no real sensation until the third act, where there is greater scope for the display of dramatic power, of which the artist took advantage. Our readers may at once infer from this, that Madame Spezia's vocal talent does not keep pace with her histrionic abilities. There can be little doubt of the fact, though it is unjust to pass opinion upon any artist after a performance in a single opera. Without knowing the length of time Madame Spezia has been on the stage, we should be inclined to pronounce her voice deficient in freshness. We have heard it called "worn out," but we are not so ungallant as to talk in such plain terms. A perpetual *vibrato*—that besetting sin of a large proportion of singers of every clime—disguises the real quality of her organ, and positively prevents our pronouncing distinctly upon it at present. The only piece of *pure* vocalization that we caught during the opera was in one of the *finales* where the singer allowed us to hear some smooth, clear, and even tones that made us, like Oliver, wish for more. With regard to intonation and vocal agility, Madame Spezia is highly satisfactory, but we must hear her in three or four operas before we can say much about her vocal claims. She employs her voice with great effect in the more powerful scenes, and as an actress she is entitled to high praise, being full of passion, yet free from exaggeration. An evident nervousness interfered with her efforts in the first act, but she gained confidence, and in the second and third acts—the third more particularly—she made much impression upon the audience, and was honoured with two or three recalls.

The great triumph of the night was obtained by Signor Giuglini, who has been performing with Madame Spezia, in Italy, and who, therefore, had the advantage of making his first appearance in company with one to whose acting he was accustomed. Signor Giuglini is, like his fair companion, a great dramatic artist, and such a tenor has not been heard for many a long year. He has not the tremendous energy (with voice to match), of Sims Reeves, nor the ravishing tenderness of Mario (as he used to be), but he has power sufficient for the most fiery ebullitions that can be required by dramatic situation, and a command over an organ of exquisite quality, that we have never heard equalled. The voice never loses its tone. In the most ranting passages—"ranting" is an unartistic word, but there is a "malediction" scene in *La Favorita*—the singer appears to temper his force, while devoting as much energy as the scene requires. This compound of high spirit and discretion marks the true artist. As an instance of refined and delicate singing, we would cite "Spirto gentil," which could not possibly have been rendered more charmingly. An unanimous encore followed, and the air was repeated.

Signor Violetti assumed the part of Baldassare, and acted with much dignity. He has a fine and equal bass voice of great compass, and he will be an acquisition to Her Majesty's Theatre.

The part of Inez was filled by Mdlle. Ramos, a young and clever vocalist of rather prepossessing appearance. She is a *seconda donna* of great merit, and we are surprised we have not heard of her before.

Signor Beneventano, as the king, was histrionically dignified and vocally energetic. If he would sing with a little more moderation we should feel obliged. We are in a nervous fever when he begins to declaim amongst the high notes, knowing from experience that he is not always safe with them.

The general *mise en scène* of the opera was most praiseworthy. The chorus was excellent, and obtained marked applause in the second act, where the nobles are in a state of high indignation at the marriage of Leonora and Fernando. The band, under the direction of Signor Bonetti, was occasionally coarse. After a few nights playing together, we have no doubt the accompaniments will be more smooth and satisfactory.

The *ballet* of *Esmeralda*, with Pagni's charming music, was revived for the *début* of Mdlle. Pocchini, who achieved an unequivocal success. We remained for the *Truandaise*, though it was getting distressingly late, and were quite satisfied with the triumph of the new *danséuse*. This dance, rendered so celebrated by the exquisite dancing of Carlotta Grisi, was given with inimitable grace, and with a new reading—quite indecipherable—that enraptured the audience. Hear how the *Morning Post* endeavours to describe it:—"Her *Truandaise* had a perfectly special and new character. She bounded through the first part so lightly that her steps seemed aerial, and she really dipped at certain pauses in the music as a sea-bird dips to seem to touch the light foam of a summer's wave. It is as real also to say that by some mechanism of her art she threw her feet up in the air behind her as she stooped, and almost touched the stage with her folded arms; but though real, it is not a true description of her poetical flight."

The Queen's box was occupied by his Serene Highness the Prince of Leiningen, her Serene Highness the Princess of Hohenlohe-Schillingfurst, and her Serene Highness the Princess Feodore of Hohenlohe. His Royal Highness the Duke of Cambridge also honoured the performance with his presence.

Mdlle. Piccolomini was present, and applauded Madame Spezia and Signor Giuglini with much heartiness in the principal scenes.

Before the *ballet* the National Anthem was sung. The second verse was commenced by Madame Spezia, a third too high! Signor Belletti assisted the lady to find the key note, for which he was rewarded with the exact reverse of "wreathed smiles." Poor Belletti! 'Tis lucky that a good action is its own reward. The following extra verse was written for the occasion, a *début* having taken place at the Palace that afternoon:—

"May the sweet babe just born,
Like her this land adorn,
Honoured where seen.
"Peace welcomed in her birth,
Plenty on bounteous earth;
May joy gladden every hearth,
God save the Queen!"

Mr. Lumley passed across the stage in obedience to a general invitation, and was most warmly greeted.

ROYAL ITALIAN OPERA.—*I Puritani* was an excellent opera to choose for the display of Grisi's unimpaired power on the opening night. Vocally, the great artist has lost in force; but there remain the peculiar and charming quality of the voice, the perfect command thereof, and the dramatic genius, which still assign to Grisi the highest position on the lyrical stage. The part of Arturo was sustained by Gardoni, that of Riccardo, by Graziani; Giorgio, by Tagliafico. The other parts, by Mademoiselle Borgaro (who was at Her Majesty's Theatre last year), Signors Polonini and Soldi.

In lieu of *ballet*, a *divertissement* entitled *Les Abeilles*, was produced. A very graceful *danséuse*, Mademoiselle Delechaux, made her first appearance therein.

Mr. Costa conducted. The chorus and band were select and efficient.

On Thursday night *Norma* was given. The incomparable Grisi, of course, as the Druid Priestess.

Theatres.

PRICES. TIME OF COMMENCEMENT. &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

ROYAL ITALIAN OPERA, LYCEUM.—Pit, 8s.; amphitheatre stalls 7s. and 5s.; amphitheatre, 2s. 6d.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Place retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Theatrical.

SURREY.—The Easter novelty here is a new drama of French origin, entitled *The Iron Arm*, in two acts. The scene is in Paris, and the time, about the period of the close of the reign of terror. It was, we believe, one of the early effects of the revolution, that the relaxed vigilance of the police enabled gangs of miscreants to unite together in the heart of Paris for the most atrocious purposes, with a confidence and success difficult, if not impossible, under the old government. On this, not the least remarkable of the early phases of the revolution, the new piece is founded. Simonet, the chief of the band (Mr. Basil Potter), has contrived, under an assumed name, to ingratiate himself into the family of the Marquis de la Brielle, and secretly to marry his daughter Thérèse, by whom he has an infant son. In order to preserve the secrecy necessary to the success of his designs he deposits the boy in the hospital and then determines to poison his father-in-law, that he may at once seize the inheritance, to which he is now heir. But his companions desert him. One of them becomes a secret enemy, and watches his proceedings till he can obtain sufficient proof to denounce him; two more of these worthies, Malaventure, *alias* the "Iron Arm" (Mr. Shepherd), and Dick Spiffles, an English jockey (Mr. Widdicomb), conceiving themselves to have been scurvily used, and insufficiently paid for their assistance, beard their companion by a night visit to him at the house of his noble father-in-law, and threaten immediate exposure if their arrears are not paid up. This is, at present, inconvenient to Simonet; but, giving them a bag of money by way of an instalment, he promises them the rest if they will agree to meet him at his

secret residence in the Faubourg. This, which is the last scene, consists of a double floor, overlooking the Seine, and, as we are informed, at a great height from the river. Here Simonet determines to rid himself of his companions, by giving them a dose of prussic acid, which he pours into a bottle of spirits, and then carefully reseals the bottle. On being joined by his companions, Dick Spiffles and Malaventure, he has no difficulty in directing their attention to the poisoned liquor. The cork is drawn, and the liquor poured out. Dick is the first to drink, and immediately falls dead; but Iron Arm, now perceiving Simonet's design, seizes him by the throat, and, with a dagger held at his breast, obliges him to swallow the poison he had prepared for his companions. Malaventure, however, has escaped death from his old comrade in crime only to meet his fate at the hands of the law. The afore-said seceder from the gang has now betrayed them to the authorities, and a file of soldiers are heard ascending the stairs. The criminal, however, has got one chance for his life. Rushing to the upper floor, he hastily adjusts a rope to the window, with a view of launching himself by it into the river, which he is about to succeed in doing when he is wounded in a valley from the soldiers; but, seizing a sword, he drives back some of the foremost of his assailants, and, with his hand once more on the rope, is again on the point of effecting his escape, when another shower of bullets despatches him, and, as he falls dead on the upper floor, het Marquis and his daughter, with her attendants and infant son, appear beneath.

The piece, which belongs entirely to the melo-dramatic genus, is an excellent one for holiday purposes. The action is clear, and the interest progressive. Some of the incidents are time-worn. Malaventure's character and connection with Simonet's have too near a resemblance to Tom Trumper and his employer to escape the notice of the most superficial of auditors. The last scene is highly effective. The protracted struggle of Iron Arm, standing against the window, desperately at bay with his assailants, with one hand on the rope, so as to make it doubtful whether he is to escape or not, is exceedingly picturesque, and brought the curtain down in a clamour of applause, which compelled Mr. Shepherd immediately to step forward. The piece owes a considerable portion of its success to Mr. Basil Potter; and Mr. Widdicomb is accommodated with a better part than some that have lately been bestowed on him here. There were two fair *débütantes* from the provinces. Miss A. Mortimer (from Birmingham) has a prepossessing face and person, and plays with ease and self-possession. We will postpone our notice of Miss Eliza Johnstone (from Newcastle) until we have seen her in "Nan," when she will have abundant opportunity to show her graces, and we to do her justice.

Miss Poole has been engaged here, and made her appearance on Monday as Apollo, in *Midas*. The syren, who had a most cordial welcome, looks as well and sings as charmingly as ever, and was encored in the popular melody, "Pray Goody."—The house was crowded.

ANNOUNCEMENTS FOR THE SEASON.

- April 20. Philharmonic Society, concert, Hanover-square, evening.
 " 21. Musical Union, *matinée*, Willis's Rooms (great room).
 " 22. Herr Pauer's second *soirée*, Willis's Rooms (great room), evening.
 " 23. Mr. Hodgkinson's concert, Hanover-square, evening.
 " 27. Amateur Musical Society, concert, Hanover-square, evening.
 " 28. St. Mary's Hospital, concert, Hanover-square, evening.
 " — Royal Academy, concert, Tenterden-street, morning.
 " 29. New Philharmonic Society, concert, Hanover-square, evening.
 " — Concert for the benefit of the late Mr. Leffer, Exeter Hall, evening.
 May 1. Ball for the Eye and Ear Infirmary, Hanover-square.
 " — Crystal Palace opera concert, morning.
 " 4. Philharmonic Society, concert, Hanover-square, evening.
 " 5. Musical Union, *matinée*, Willis's Rooms (great room).
 " — Mr. Kialmark's *soirée*, Beethoven Rooms.
 " 6. Miss Arabella Goddard's third *soirée*, at her residence.
 " — Mlle. Puzzi, *matinée*, Hanover-square.
 " — Emporio Italiano, concert, Hanover-square, evening.
 " — Lecture on Music, Gresham College, evening.
 " 7. Lambeth Choral Society, concert, Vestry Hall, Lambeth (private subscribers' concert).
 " — M. Kottenus, *matinée*, Marquis Devonshire's residence.
 " — Lecture on Music, Gresham College, evening.
 " 8. Lecture on Music, Gresham College, evening.
 " — Crystal Palace opera concert, morning.

- May 9. Mrs. John Macfarren's first *matinée*, at her residence.
 " 11. Amateur Musical Society, concert, Hanover-square, evening.
 " — Mr. Langton Williams's concert, Music-hall, Store-street, evening.
 " — Messrs. R. Blagrove and Harold Thomas's *matinée*, Willis's Rooms.
 " 12. Signor and Madame Ferrari's concert, Hanover-square, evening.
 " 13. Miss Birch's concert, Hanover-square, evening.
 " — The Two Hundred and Third Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral.
 " — Herr Pauet's third *soirée*, Willis's Rooms (great room).
 " 15. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
 " — Crystal Palace opera concert, morning.
 " — Royal Society of Musicians' concert (*The Messiah*).
 " 18. Philharmonic Society, concert, Hanover-square, evening.
 " 19. Musical Union, *matinée*, Willis's Rooms (great room).
 " — Mr. Kialmark's second *soirée*, Beethoven Rooms.
 " 20. Exhibition of Plants, Flowers, and Fruit, Royal Botanic Society, Regent's Park.
 " — Mr. Hullah's concert, St. Martin's Hall, evening.
 " — Royal Botanic Society, first exhibition, Regent's-park.
 " 22. Herr Deichmann's *soirée*, Willis's Rooms (great room).
 " — Crystal Palace opera concert, morning.
 " 25. Amateur Musical Society, concert, Hanover-square, evening.
 " — Cologne Choir, Hanover-square, morning; Exeter Hall, evening.
 " 26. Miss Stabback's concert, Hanover-square, evening.
 " — Cologne Choir, Hanover-square, morning.
 " 27. Emporio Italiano, concert, Hanover-square, evening.
 " — Cologne Choir, Hanover-square, morning.
 " 28. Cologne Choir, Exeter Hall, evening.
 " 29. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
 " — Crystal Palace opera concert, morning.
 " — Cologne Choir, Hanover-square, morning.
 " — Mr. W. G. Cusins's first *matinée*, Willis's Rooms.
 " 30. Mrs. John Macfarren's second *matinée*, at her residence.
 " — Cologne Choir, Hanover-square (time uncertain).
 " — Crystal Palace Flower Show.
 June 1. Philharmonic Society, concert, Hanover-square, evening.
 " — Cologne Choir, Hanover-square, morning.
 " 2. Musical Union, *matinée*, Willis's Rooms (great room).
 " — Cologne Choir, Hanover-square, morning.
 " — Miss Redfearn's concert, Hanover-square, evening.
 " — Royal Academy, concert, Tenterden-street, morning.
 " 3. New Philharmonic Society, concert, Hanover-square, evening.
 " — Miss Dolby and Mr. Lindsay Sloper's concert, Hanover-square, morning.
 " 4. Herr Deichmann's concert, Willis's Rooms (great room), morning.
 " 5. Crystal Palace opera concert, morning.
 " 6. Crystal Palace concert, Cologne Choir, morning.
 " 8. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms, morning.
 " — Herr Molique's concert, Hanover-square, evening.
 " 9. Mr. Kialmark's third *soirée*, Beethoven Rooms.
 " 10. Royal Society of Female Musicians, concert, Hanover-square, evening.
 " — Mdlle. Sedlatzek's *matinée*, Willis's-rooms.
 " 11. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
 " 13. Full rehearsal, Crystal Palace, for Handel Festival.
 " 15. Philharmonic Society, concert, Hanover-square.
 " — Handel Festival, Crystal Palace.
 " 17. Handel Festival, Crystal Palace.
 " — Mr. Hullah's concert, St. Martin's Hall, evening.
 " 19. Handel Festival, Crystal Palace.
 " 18. Royal Botanic Society, 2nd exhibition.
 " 23. Musical Union, *matinée* Willis's Rooms (great room).
 " 24. Emporio Italiano, concert, Hanover-square, evening.
 " — Vocal Union concert, Hanover-square, morning.
 " 26. Crystal Palace opera concert, morning.
 " 29. Philharmonic Society, concert, Hanover-square, evening.
 " — Mr. W. G. Cusins's second *matinée*, Willis's Rooms.
 " 30. Musical Union, *matinée*, Willis's Rooms (great room).
 July 1. Vocal Union concert, Hanover-square, morning.
 " — Royal Botanic Society, 3rd exhibition.
 " 3. Crystal Palace opera concert, morning.
 " 6. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms, morning.
 " 7. Royal Academy, concert, Tenterden-street, morning.
 " 8. Vocal Union concert, Hanover-square, morning.
 " 10. Crystal Palace opera concert, morning.
 " 14. Musical Union, *matinée*, Willis's Rooms (great room).
 " 15. Emporio Italiano, concert, Hanover-square, evening.
 " — Vocal Union concert, Hanover-square, morning.
 " 17. Crystal Palace opera concert, morning.
 " 24. Crystal Palace opera concert, morning.
 " 31. Crystal Palace opera concert, morning.

- Aug. 7. Crystal Palace Poultry Show.
 " 8. Crystal Palace Poultry Show.
 " 10. Crystal Palace Poultry Show.
 " 11. Crystal Palace Poultry Show.
 " 12. Crystal Palace Poultry Show.
 Sept. 9. Crystal Palace Flower Show.
 " 10. Crystal Palace Flower Show.
 " 11. Crystal Palace Flower Show.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

La Favorita, at Her Majesty's Theatre, 7½.

Maria di Rohan, at the Royal Italian Opera, 8½.

MONDAY.—Philharmonic Society, 1st Concert, Hanover-square.
 Beaumont Institution, Concert, 8.

TUESDAY.—*La Figlia del Reggimento*, at Her Majesty's Theatre.
 Musical Union, *Matinée* Willis's Rooms, 3½.

WEDNESDAY.—Herr Pauet's second *soirée*, Willis's Rooms.

THURSDAY.—*La Traviata*, at Her Majesty's Theatre.

FRIDAY.—Mr. Hodgkinson's Concert, Hanover-square.

Provincial.

BATH.—CLASSICAL CONCERTS.—This admirable series of entertainments, from which our fellow-citizens have derived so much enjoyment, was brought to a close on the evening of the 9th inst. with the greatest *éclat*. Madame Rudersdorff, Mr. Sims Reeves, and Mr. Weiss had been engaged to perform in *The Creation*; and these eminent vocalists, assisted by a full band and chorus, interpreted the beautiful compositions of this great work in the most satisfactory manner. There was a very numerous audience, and its appreciation of the entertainment was manifested by the frequent applause which was elicited. We are only doing justice to the able and active committee who have conducted these excellent entertainments in saying, that the public are highly indebted to them for their exertions, and that they have richly merited the warmest thanks of our fellow-citizens at large.

THE QUARTETT CONCERTS AT THE ASSEMBLY ROOMS.—We have been requested to express the warm acknowledgments and great satisfaction of the subscribers generally to these concerts, as regards the success which has attended the trouble taken by the organizers of these admirable entertainments, and the skill displayed by the several performers in the execution of the music of the varied programmes, selected from the works of the greatest composers. The prince of our native artistes in this class of music, Blagrove, on each occasion took the lead, and most brilliantly did he distinguish himself. He was most efficiently seconded by some first-class volunteers from among the leaders of the profession in our city, who, with a kindly public spirit, came forward to aid the efforts of the originators of these concerts, whose only aim has been the gratification of their audiences. An original quartett, composed by that consummate musician, Mr. Bianchi Taylor, and performed at one of these concerts, deserves especial mention in terms of the highest praise. It was submitted to a severe comparison in being tried between two such giants in composition as Beethoven and Meyseder. It gave the greatest delight, which was testified by warmly-expressed applause. We hope that these quartett concerts will become a permanent feature in the musical entertainments of our city.—*Bath Chronicle*.

BIRMINGHAM.—Despite the cruelly unpleasant character of the weather on the evening—or rather during the day—of Monday last, snow, sleet, hail, and rain having been the prevailing condition of the elements, a monster audience assembled in the Town Hall to enjoy the performance of the concert of the evening. The programme presented many points of interest, including selections from the works of the best authors. The principal vocalists on the occasion being Miss Amelia Bellott, Mrs. Hayward, Mr. Topham, and Mr. Edward Page. The solo performers were Miss Susan Cazaly (pianoforte), and Signor C. Verdi (concertina), with an efficient chorus, under the direction of Mr. Stimpson, the talented organist of the Town Hall, who also most ably developed the powers of the truly leviathan instrument under his care. Miss Bellott (who possesses a rich and powerful soprano voice), is

a young and rapidly rising vocalist, at present resident in Manchester, and was new to a Birmingham audience, which fact did not, however, prevent the immediate recognition of her evident talent. The first song chosen by the young cantatrice was Farmer's difficult *bravura*, "I'll follow thee," the execution of which called forth a spontaneous encore, the song being repeated with increased brilliancy of effect. Miss Bellott also sang Rossini's grand *scena*, "Bel raggio," with an evidently confident appreciation of her power. The composition in question is certainly a *morceau* calculated to exhibit the vocal skill of the executant, yet we cannot but admit that it is so much more effective when supported by the chorus, that when merely taken as an individual effort it rarely satisfies our critical taste; nevertheless, these remarks do not convey an expression of dissatisfaction as regards the brilliant vocalization of the young lady in question. Miss Bellott and Mrs. Hayward sang one of Glover's ever-pleasing duets, which was re-demanded, and was, of course, repeated, since it is a custom with the management here to specially request that when an encore occurs, the same piece, or a portion of it, may be given. If this were made a more general proviso there would be less of the covetous spirit so often evidenced in the habit of encoring, too often for the purpose of calling forth a substituted composition, and frequently causing great inconvenience. Mrs. Hayward sang, "Charlie, yet!" with good effect, and was encored. Mr. Topham, of the cathedral choir, Worcester, was unfortunately suffering from serious hoarseness, such as to render his efforts to please very painful to himself; nevertheless, he was very effective in Cooke's duett, with Mr. Edward Page, "Love and War." A furious encore awaited the completion of this favourite composition. The very judiciously limited character of the programme only admitted the introduction of one song for Mr. Page, that one being Weiss's clever setting of Longfellow's poem, "King Wlataf." We may remark that the chorus sang throughout the evening with great vigour, giving Stevens's "Ye spotted snakes," with admirable taste and precision. Miss Susan Cazaly played Wallace's brilliant arrangement of the "Cracovienne" admirably, and was called upon to re-appear. The solo upon the concertina, consisting of an arrangement of melodies from the *Figlia*, was pleasingly performed, a very classical selection of pieces being also performed upon the great organ, by Mr. Stimpson, with his usual skill. By the way, we may here digress sufficiently to remark, that Mr. Hill, the builder of this magnificent instrument, may be indeed proud of his production. Bishop's spirited "Tramp chorus," the solo portion being given by Miss Bellott, brought an excellent concert to a close, and sent the assembled lieges of Her Britannic Majesty homeward bound, evidently pleased with the performance provided for their amusement on the holiday Monday of Easter. We may add, that the opinion generally expressed was a desire that Miss Bellott and Mr. Edward Page might be speedily re-engaged. They may rest assured that a hearty welcome will be accorded to them whenever they may revisit Birmingham.

BRIGHTON.—AMATEUR SYMPHONY SOCIETY.—The fifth meeting of this society was held in the Music Room of the Royal Pavilion on Wednesday evening. There was an extremely good attendance, and, as it is customary at these assemblies to observe evening dress, the room presented a very gay appearance. The two overtures were Rossini's *La Gazza Ladra* and Auber's *Gustave*, and, considering the many difficulties which they both present (especially for the wind instruments), they were got through tolerably well. The symphony selected was Mozart's *Jupiter*. On the whole, it was effectively rendered, though in the finale, *allegro molto*, there was scarcely enough of the "*molto*." During the evening two songs were sung by Miss Strong with great taste and delicacy, viz., Hatton's "Under the greenwood tree," and Haydn's canzonet, "My Mother bids me bind my hair." Among the lighter music was Fessy's fantasia, "Le Depart du Marin," and Meyerbeer's *Vielka March*. This was the last of the private concerts, but we understand that the society will give a grand public night on Wednesday, April 29.

CANTERBURY.—Mr. Gough's Concert came off on Monday evening, at the Music Hall, in this city. The attendance was extremely good, taking into consideration the unfavourable state of the weather. Madame F. Inman and Mr. Augustus Braham were the chief attraction in the concert; and both acquitted themselves in a manner which gave evident satisfaction to the audience. An apology was made for Madame Inman, on account of a cold under which she was suffering; but it was hardly

needed. Moore's beautiful song, "The Last Rose of Summer," arranged as a glee, was given by Madame Inman, and Messrs. Newsome, Gough, and Tilly; and this, in our opinion, was the best piece of the evening. It certainly deserved—though it did not obtain—an encore. Mr. Augustus Braham sang "Oft in the Still Night" with good effect; and he gave "Never Despair"—the last composition of the late Mr. Braham—with great spirit. In the last he was honoured by an encore, as was also Madame Inman, in Donizetti's *Il Segreto*. We must not omit to mention the performance of the military band belonging to the Dragoon Guards; and though, perhaps, not heard to advantage in a room, still all must have admired the taste with which it went through the selection from *Fra Diavolo*. On the whole, the concert may certainly be declared successful; and it is no more than Mr. Gough deserved, for enabling the humbler classes to hear a little music occasionally. We are informed that Mr. Gough intends to give another concert at Witsuntide.

GLASGOW.—Mr. and Mrs. Barney Williams made their first appearance on Monday evening, at the Theatre Royal.

HOENCASTLE.—The Philharmonic Society gave their fifth and last concert of the season at the Corn Exchange, on Monday evening, when they were assisted by the Louth Musical Union, with their conductor, Mr. C. F. Willey, as pianist. We must commence our notice with unqualified approbation of Mr. C. Addelsee, in his training of some boys who sang with Messrs. J. and C. Addelsee, Fisher, Stimpson, Wright, and West, the chorus "Spring's delights," and the madrigal "Down in a flowry vale." They sang with great delicacy, sweetness, and precision. It would be well if some of the musicians in neighbouring towns would emulate the example of Mr. Addelsee by selecting some good voices from the juvenile part of the population (for there are plenty of them) and take the trouble of training them: we should then have a taste cultivated for good music, which would not only give a higher standard to the character of music performed in provincial towns, but, which is of more importance, enable those having the management of choirs in our churches, to procure voices proper for the due performance of the beautiful service of the church. Organists and choir-masters would do well to look to this for their own credit.

During the evening the overture to the *Caliph of Bagdad* was well played, although an increase of speed would have materially improved it; and *Guy Mannering* was also very creditably performed. Messrs. Hubbard and Mr. C. F. Willey played a concertante for violin and pianoforte, which was exceedingly well received, and Mr. Hubbard gave the solo by Mayseder, Op. 40. We never heard him play better. Altogether, the concert was very good, and the general arrangements reflected great credit on Mr. C. Addelsee.

LEEDS.—The opera company at the Theatre Royal have been very successful during the week. Mr. Henry Haigh and Miss Lucy Escott, in *Il Trovatore*, won much applause for their excellent performances. The band and chorus were efficient, and considering the many drawbacks in a provincial theatre, the pieces have been altogether very well performed.

PEOPLE'S CONCERTS.—The highly popular Saturday evening entertainments, provided by the Leeds Recreation Society throughout the winter season, are fast drawing to a close. Last Saturday, the last concert but two was given in the Music-hall, and proved as attractive and successful as any that have preceded it. The society have made it a custom for several years past to give an Easter performance of sacred music, appropriate to the season; and that this creditable effort is acceptable to the public is evident from the fact that a crowded and enthusiastic audience assembled on Saturday evening. The principal singers were Mrs. Sunderland, Miss Newbound, Miss Helena Walker, and Mr. Champion; with a chorus of sixty voices. Mr. J. Emmerson, organist of Wakefield parish-church, and pupil of Mr. Spark, presided at the harmonium; and the pianist and conductor was Mr. Spark. The programme comprised selections from Mr. Costa's *Eli*, Mendelssohn's *Lobgesang* and *Elijah*, Handel's *Messiah*, *Judas Maccabaeus*, and *Israel in Egypt*. It was satisfactory to find that most of these selections were complete in themselves; for instance, that from *The Messiah* comprised the passion, suffering, and resurrection of our Saviour, and is frequently performed in cathedrals as an Easter anthem. In Costa's *Eli*, Mrs. Sunderland and Mr. Champion sang the duetto, "Wherefore is thy soul cast down," with much taste and success. Miss Newbound was entrusted with the beautiful and expressive Evening

Prayer of Samuel, which was given with great purity of style and expression. The piece is excellently adapted to the young lady's contralto voice, and she was very warmly applauded at its close. Mrs. Sunderland received an *encore* for the pleasing air, "But thou didst not leave," from *The Messiah*; and Mr. Champion was similarly complimented for the vigorous manner in which he rendered the difficult and trying song from *Judas Maccabæus*, "Sound an alarm." There are very few English tenors who could sing upper B, from the chest, so clear and without forcing as Mr. Champion did on Saturday. The duetts, "Come, ever smiling Liberty," and "Hail, Judea, happy land," were sung by Miss Walker and Miss Newbound with care and proper expression. The *Elijah* selection opened with the unaccompanied trio of angels, "Lift thine eyes," sung by Mrs. Sunderland, Miss Walker, and Miss Newbound, whose voices blended sweetly together. The choice from *Israel in Egypt*, which concluded the concert, afforded a great treat to the lovers of Handel's inspirations. We had some fears at first that the accompaniments on the piano and harmonium would scarcely prove sufficient to support the massive character of the double choruses; but the combined instruments, under judicious management, were the most efficient substitute for an orchestra or an organ we have ever heard. The choruses were all given with remarkable precision and effect,—the concluding grand double chorus, "The horse and his rider," being enthusiastically applauded. We must not omit mention of the thrilling manner in which Mrs. Sunderland sang the recitative preceding the last chorus. It was one of the most wonderful efforts of our great Handelian singer. Mr. Emmerson proved himself well capable of presiding at the harmonium. The accompaniments did not consist of the mere doubling of the parts on the piano and harmonium, but those passages only which require weight were made prominent, and thus the *pianos* and *fortes* were most successfully managed. The concert, which elicited expressions of warm approval from the audience, concluded at half-past ten o'clock.—*Leeds Mercury*.

MANCHESTER.—On Monday evening Mr. C. Mathews appeared at the Theatre Royal, as Affable Hawk, in *The Game of Speculation*.

Somewhat more than has been usual in matters musical for the last few weeks is now occurring in this northern metropolis. Handel's *Samson* was a very effective performance, on the evening of Good Friday, Mrs. Sunderland being, as usual, great in the glorious song, "Let the bright seraphim;" indeed, she almost surpassed herself in this trying air, which, however, was given with the most apparent ease.

The "Monday Evening Concerts" having been brought to a close—at least as far as the annou. ced series is concerned—some "extra nights" are now occurring, as *pendants* to the original number—these being devoted as benefit concerts for the principals and chorus employed during the season. On the whole, the past season may be said to have been very successful; and when these concerts shall be renewed in the autumn of the present year, we shall hope to observe a somewhat more liberal spirit in the management, as regards the engagement of many worthy members of the musical profession at present excluded from any part in the arrangements for these concerts. Whatever may be the private views of individuals, the public, who are expected to support these popular performances, have a right to inquire why there should be such a thorough one-sidedness in the engagements for these frequent musical gatherings.

Mendelssohn's *Athalie* was performed at the Concert Hall on Wednesday evening last, and at the Free Trade Hall on Thursday evening, Mr. Walter Montgomery declaiming the recitatives on each occasion with admirable skill. Madame Rudersdorff was the principal soprano, Miss Dolby and Madame Amadei being engaged for the contralto portions on the respective evenings, and a varied selection being added on each occasion.

The Manchester Madrigal Society have announced an interesting performance, under the title of "Illustrations of Church Music," assisted by Mrs. Sunderland, Messrs. T. Young and Wilbye Cooper, principal alto and tenor from the Temple Church; the bass being the veteran Henry Phillips. The proceeds are to be given to the Manchester Royal Infirmary.

A very important performance is announced to take place at the Free Trade Hall on the evening of the opening of the Exhibition, at which his Royal Highness Prince Albert has signified his intention of being present. The programme includes many important compositions, amongst others Mendelssohn's *Walsburg*

Night is announced; the proceeds also to be given to the Royal Infirmary. Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Weiss are engaged for the occasion. There will, doubtless, be a brilliant gathering.

A third series of Drawing-room *Soirées Musicales* was commenced, on Tuesday last, by Mr. and Mrs. Edward Page, assisted on this occasion by their talented pupil, Miss Amelia Bellott. These charming *réunions* have been on previous occasions found to be so satisfactory, that it was not a matter of surprise that a brilliant gathering of the admirers of choice chamber music should have been assembled on the occasion. The whole of the programme was eminently successful.

ORGAN.

—o—

We append hereunto a list of the several stops, and the general outline features of the organ now in course of erection for the Art-Treasures Exhibition at Manchester. A glance at the several arrangements will evidence that considerable care has been taken to render the instrument one of great power, certainly a most desirable feature in its character, when the vast space presented by the building in which it is to be used is considered. The following is the list of stops employed:—

GREAT ORGAN.—CC to G.

1. Double diapason	16 feet.	9. Clear flute	4 feet
2. Full open diapason	8 "	10. Twelfth	2 1/2 "
3. Violin open diapason	8 "	11. Fifteenth	2 "
4. Höhl-flöte	8 "	12. Mixture, 5 ranks	
5. Stopped diapason	8 "	13. Double trumpet	16 feet.
6. Quint	5 1/2 "	14. Posauone	8 "
7. Principal	4 "	15. Clarion	4 "
8. Gamba	4 "		

CHOIR ORGAN.—CC to G.

16. Leiblich gedackt	8 feet.	20. Bassoon	8 feet
17. Dulciana	8 "	21. Clarinet	8 "
18. Voix-celeste	8 "	22. Voix-humaine	8 "
19. Rohr-flöte	4 "		

SWELL ORGAN, CC to G.

23. Bourdon	16 feet.	30. Fifteenth	2 feet.
24. Open diapason	8 "	31. Clear-mixture, 5 ranks	
25. Gedackt	8 "	32. Euphone (free reed)	16 "
26. Keraulophon	8 "	33. Cornopean	8 "
27. Principal	4 "	34. Oboe	8 "
28. Höhl-flöte	4 "	35. Clarion	4 "
29. Twelfth	2 1/2 "		

PEDAL ORGAN, CCC to E.

36. Sub-bass	32 feet.	41. Violoncello	8 feet.
37. Open diapason	16 "	42. Twelfth	5 1/2 "
38. Bourdon	16 "	43. Fifteenth	4 "
39. Gros quint	10 1/2 "	44. Posauone (free reed)	16 "
40. Principal	8 "	45. Trumpet	8 "

COUPLERS AND ACCESSORY STOPS.

46. Swell to great organ—Sub-octave.
47. Swell to great organ—Unison.
48. Swell to great organ—Octave.
49. Choir to great organ.
50. Swell organ to pedal.
51. Great organ to pedal.
52. Choir organ to pedal.
53. Tremulant to choir organ.
54. Tremulant to swell organ.

Messrs. Kirtland and Jardine's workmen are now busily occupied in the erection of the noble instrument. We shall take an early opportunity of critically examining its construction, and also of testing its various powers, reporting thereupon in due course; at present we must simply content ourselves with remarking that the instrument appears destined to materially enhance the fame of the already celebrated builders.

HOLY TRINITY CHURCH, UPPER TOOTING.—A new organ (built by Messrs. Bevington and Sons) was opened in this church on Easter Monday. At the respective services the following pieces were played:—Overture to *Samson*, Handel; "Gloria," Haydn, No. 1; "O Jesu," Mozart; "Lift up your heads," Handel; "If with all your hearts," Mendelssohn; "The heavens are telling," Haydn; Occasional overture, Handel; "Kyrie and Gloria," Mozart, No. 12; "I waited for the Lord," Mendelssohn; "O Father, whose Almighty power," Handel; "The marvellous work," Haydn; "With verdure clad," Haydn; "Ave verum," Mozart; "Hallelujah" (*Messiah*), Handel.

The organ is enclosed in a handsome gothic screen case with speaking-pipes in front.

Description of the organ:—

GREAT ORGAN, CC to G.			
Open diapason	8 feet.	Flute, open (C)	4 feet.
Stopped diapason and clabella	8 "	Fifteenth	2 "
Principal	4 "	Twelfth	3 "
Dulciana (C)	4 "	Sesquialtera, 3 ranks.	
Cremona (fiddle G)	4 "	Trumpet	8 "
SWELL ORGAN, CC to G.			
Bourdon and double diapason	16 feet.	Doublette, 2 ranks.	
Open diapason (C)	8 "	Cornopean (bass)	8 feet.
Stopped diapason	8 "	Cornopean (treble)	8 "
Principal	4 "	Oboe	8 "
		Salicional (C)	4 "
PEDAL ORGAN, CCC to C.			
Great open diapason, large scale, in wood, 16 feet.		Two octaves of German pedals.	
COUPLING MOVEMENTS.			
Swell to pedals.		Great to pedals.	
Swell to great.		Octave up to great.	
Three composition pedals to great organ.		Two composition pedals to swell organ.	
TOTAL.			
	Draw stops.	Pipes.	
Great organ	11	569	
Swell organ	11	476	
Pedal organ	1	25	
Couplers	4	..	
	27	1070	

Reviews.

FIVE SONGS BY BENNETT GILBERT. (Jewell.)

In the first song of this set the composer cannot be accused of having aimed at originality, since it begins like "Madoline" and runs off into a phrase from Weber's "Thro' the forest." The song is entitled "I think of thee," the compass is from D to G, and, in point of construction, may be commended.

No. 2, "In yonder village," compass D to F sharp, is an arch ditty, with much more character than the preceding, though open to the same charge. We must enter our objections to the laboured manner in which the close on the chord of B is attained at the top of page 5. The first and second bars of this page contain the most uncomfortable progressions: the remaining twain are quite tolerable.

No. 3, "Fairies' Song," compass D to F sharp, is light but not ethereal. Indeed, it is sadly common-place, and the weakest by far of the set of five songs.

Did Mr. Gilbert ever hear a beautiful little ballad opera by Edward Loder, called *Robin Goodfellow*? or a ballad therefrom, entitled "When in happier days we wandered?" The resemblance is so striking, that, if Mr. Gilbert should not have heard the opera itself or the ballad therefrom, it will be worth his while for him to possess himself of the opera or the ballad therefrom, in order to appreciate a remarkable instance of two composers happening upon one phrase. This No. 4—"England," compass C to G—has too gentle a melody for robust and patriotic words.

No. 5,—"Farewell," compass D to G—has a pleasant opening strain, but it gets very discursive afterwards, and to no purpose. It is a pity that the composer did not vary so unpretending a theme with something less laboured.

"THE DREAM." FOR THE PIANOFORTE. By BENNETT GILBERT. (Letchford.)

A flowing and practicable *Nocturne*.

"FINGAL." By BENNETT GILBERT. (Letchford.)

"Fingal" is a *valse pathétique* for the pianoforte, with more pretensions to originality than any of the foregoing compositions, and in other respects it claims our favourable notice.

"A STAR." By WILHELM SCHULTHES. (Sutton and Potter.)

A ballad we can recommend, as being better than the generality of such *bagatelles*. The composer has musicianship enough to have interrupted the close of the last verse, after the manner of many of the established German *lied*-writers. Had he done so, the song would have been much improved, but it is still exceedingly nice, and the symphonies (all alike) are excellent, short though they be.

"SHE WALKS IN BEAUTY." By WILHELM SCHULTHES. (Wessel & Co.)

Compass, C to F.

A very beautiful setting of Lord Byron's poem on the whole, but not quite to our mind in one or two points. A short interlude of four bars occurs *inside* each verse, which appears to us totally unnecessary, while it unquestionably disturbs the flow or a pleasing melody. The exchange of the very graceful semiquaver accompaniment for a triplet accompaniment to the last verse, is not to our taste, neither do we care for the enharmonic change and return. We would rather dispense with the ingenuity, and have simplicity throughout.

"WHEN I THINK OF MY BELOVED." By WILHELM SCHULTHES. (Wessel.)

Compass, B to F.

Did we not know that Longfellow's *Hiawatha* had thousands of admirers, we should be tempted to regret that Herr Schulthes had chosen these words. *Hiawatha*—be it known to all readers—is not our fancy. The names of all the characters introduced are really too grotesque, and go a great way towards destroying the romance of an Indian poem. Herr Schulthes has chosen an interesting portion—the "Wedding Song" of Chibiabos (goodness! what a *cognomen*!)—and has set it most exquisitely, the only name occurring in the song being the tolerably euphonious one of Algonquin. The song is quite a gem in its way. In future editions Herr Schulthes—for all composers should read their own proofs—had better see that a point is put after "Ah me!" where-ever these words occur.

"THE DREAM." By WILHELM SCHULTHES. (Wessel.)

Compass, B flat to G.

A clever *lied*, but with too noisy a conclusion. If the composer wishes his singer to conclude one or two strains upon the low B flat he must not expect him to be able to roar out the upper G at the conclusion of the song, to say nothing of the *fortissimo* being rather out of place. A man is not obliged to exert himself to the utmost at the words "bitter tear."

The words are Heine's "Der Traum," translated by Herr Schulthes.

MARCHE DES ZOUAVES. By CHARLES MCKORKELL. (Chappell.)

A most ferocious march. Mr. McKorkell must surely have been in the Crimea during the protracted siege of Sebastopol, and have become familiarised with the wild demeanour and daring doings of the audacious Zouaves, otherwise he could not have been inspired with such frantic notions as we find embodied in this "Marche."

We believe Mr. McKorkell to be competent. Perhaps he will send us something else. We really can't recommend the "Marche des Zouaves" to any but the admirers of the *outré* in music.

THE SPIRITS OF THE RHINE. VALSE DE SALON. By BRINLEY RICHARDS. (Mills.)

The great *valse* writers were Strauss, Labitzky, and Lanner. Mr. Richards should study the works of these writers devoutly if he aspires to fame as a composer of *vases*. *Arpeggios* of an octave or more, with a common-place phrase or two, and a quantity of stoppages or semi-cadenzas, do not constitute a *valse*, whether "de salon" or "de bal." We are astounded to find that this is Mr. Brinley Richards's Op. 61. What a deal of trash he must have written!

Stay! He may be in his dotage. Let us have the "back numbers" (Ops), and see what he did in times past.

Foreign.

PARIS.—In course of the last season of the Italian Opera, three operas of Verdi were represented 51 times—namely, *Rigoletto* 13, the *Traviata* 15, and the *Trovatore* 23; three of Rossini, *Cenerentola*, *Il Barbieri*, and *Gazza Ladra*, were performed six times—that is, twice each; and Mozart's *Don Giovanni* was given four times.

A concert of sacred music took place at the Tuilleries on the evening of Good Friday.

CRYSTAL PALACE.

SEASON 1857-8.

Programme.

The Directors beg to announce that they have made the following arrangements for the ensuing season:—

ROYAL ITALIAN OPERA CONCERTS.

The SEASON will COMMENCE on FRIDAY, the 1st of May, 1857, with a GRAND MORNING CONCERT in the Central Transept, by the principal Artists of the Royal Italian Opera. These Concerts having been honoured last year by such general approbation, the Directors have entered into arrangements with Mr. Gye to give a similar series of Twelve Concerts during the present season.

The grand orchestra of the Royal Italian Opera, with additional performers, and also the celebrated chorus, are engaged for the whole series.

The musical direction of the whole is in the hands of Mr. Costa, who will himself conduct a portion of the Concerts.

The Concerts will take place on the following Fridays, viz. :—

May . . 1	May . . 22	June . . 26	July . . 17
" . . 8	" . . 29	July . . 3	" . . 24
" . . 15	June . . 5	" . . 10	" . . 31

The two-guinea season tickets will be available for these Concerts. Transferable tickets will also be issued for each Concert at 7s. 6d. each, which tickets can be obtained at the Company's offices, or of any of the agents.

In compliance with a desire which was universally expressed last season, a limited number of reserve stalls will be set apart, which may be taken for the Series of Twelve Concerts at One Guinea each stall, or at Half-a-Crown each for a single Concert.

II. CONCERT OF THE COLOGNE CHORAL UNION.

The Directors have made arrangements with Mr. Mitchell for the services of the Cologne Choral Union (Cölner Männer Gesangverein), whose performances on their former visit have attracted enthusiastic admiration, for a Concert in the Centre Transept of the Palace, on Saturday, the 6th of June.

N.B.—Both classes of season tickets will be available for this Concert.

III. GRAND WATERWORKS.

The displays of the vast system of fountains, cascades, and jets d'eau will be resumed, and continued during the whole season. The upper system will play daily as heretofore; and the entire display, embracing the fountains of the grand basins, the water temples, the cascades, and the whole of the upper fountains, on occasions to be from time to time announced.

IV. FLOWER SHOWS.

There will be two grand horticultural and floricultural fêtes during the present season:—

The first on Saturday, the 30th of May; and

The second on Wednesday, Thursday, and Friday, the 9th, 10th, and 11th of September.

V. POULTRY SHOWS.

There will be Two Shows in the course of the coming season.

The Summer Show will take place on the 7th, 8th, 10th, 11th, and 12th of August. The Winter Show on the 9th, 11th, 12th, and 13th of January, 1858.

VI. GENERAL ARRANGEMENTS OF THE BUILDING.

EXHIBITIONS OF PICTURES.—The Picture Gallery, formed during the past year in the north wing of the Palace, has proved so successful in its capabilities for the effective display of paintings, that it is the intention of the Directors to hold therein during the present season two exhibitions of the works of living painters of all schools.

The first of these exhibitions will open in May, and continue open during the summer.

The second will be a winter exhibition.

Exhibitions of photographs will also be held in the upper portion of the Picture Gallery from time to time during the season.

CERAMIC COURT.—The Directors are desirous to take the present opportunity of expressing their acknowledgments for the kind and ready manner in which their requests for loans for the Ceramic Court were responded to by the owners of collections of porcelain and pottery of the most rare, fragile, and valuable descriptions.

It is very gratifying to the Directors to be able to say that the further aid offered them is such as will enable them to continue the Ceramic Court, for the present season, with a number of additional specimens, exemplifying the capabilities of the art in its most elaborate branches.

The collection will be, as before, under the superintendence of Mr. Thomas Battam, F.S.A.

INDIAN COURT AND GALLERY OF ENGINEERING MODELS.—In each of these Departments the Directors have to acknowledge assistance of the same gratifying nature as that in the Ceramic Court. By public companies and institutions, as well as by private individuals, the Directors have been entrusted with the

most valuable and beautiful models, with costly carvings and works in ivory and bronze, fabrics, and works of art, grunted with a liberality and readiness for which they cannot sufficiently express their obligations. They have thus been enabled materially to improve the Indian Court, and also to form a collection of Models of Engineering Works, illustrating in a very complete manner that great branch of British skill and enterprise, surpassing any other now accessible to the public. It will give the Directors great pleasure to receive any further contributions with which they may be favoured.

THE NAVAL MUSEUM.—The exhibition under this denomination in the first and second galleries of the north transept, fronting the garden, now contains about three hundred models of Ships, Boats, and Vessels of all descriptions, affording an illustration of the progressive improvement in British Naval Architecture and Navigation during a period of three hundred and forty years. It also contains specimens of new inventions connected with the improvement of navigation.

The Directors beg here also to acknowledge the ready and extensive assistance which they have received from ship-owners, ship-builders, engineers, and shipping companies, in forming this very interesting and national collection, and at the same time solicit the further aid of all parties who may have the means of extending it.

WATER TOWERS.—The Great Towers are now completed, and arrangements have been made by which, for a small charge, visitors to the Palace can ascend them and enjoy the extensive view from the balconies, where powerful telescopes are about to be placed.

MAMMOTH TREE.—An object of great interest has lately been added to the contents of the Palace, which will remain on exhibition during the whole of the coming season. The object alluded to is a portion of the trunk of the Wellingtonia gigantea, or Mammoth Tree, being the largest of the group of those trees discovered in California. The portion erected in the Tropical Transept, opposite the Abu Simbel figures, is no less than 105 feet in height, and 32 feet in diameter at the base.

EXHIBITING DEPARTMENT.—Amongst the branches of industry which now find important illustration in this Department, may be mentioned the manufacture of Gold and Silver work and Electroplate, both domestic and artistic; Vulcanite and India Rubber generally; Colour Printing and Typography; Papier Maché, Ornamental Iron, Fancy Goods, and other productions of Birmingham; Domestic Furniture, Church Furniture in stone, wood, metal, and fabric; Hardware generally, and especially the productions of Sheffield, in the court filled by the manufacturers of that important centre of industry.

CANADIAN COURT.—The arrangements announced on a former occasion with the Government of Canada are now, the Directors are happy to report, complete. The Government of Canada have undertaken to form and maintain in the Palace a collection which shall completely set forth the condition of the manufactures and other industry and resources of that important colony.

The collection will be placed in the large court lying between the News-Room and the Stationary Court, immediately adjoining both the Nave and Centre Transept, and at present occupied by the sculpture of the German school.

RAW PRODUCE COLLECTION, AND TRADE MUSEUM.—The Technological portion of this Department is rapidly approaching completion. It will comprise illustrations of all the chief manufactures of the United Kingdom; and specimens of the products—animal, vegetable, and mineral—of Great Britain and the colonies, as well as of other countries. It is believed that it will be open to the public in the course of the present summer.

The Department is situated in the second gallery on the garden side of the Great Transept.

MACHINERY IN MOTION.—The Machinery will be in action during the season at such times as will be announced in the detailed advertisements. The Machinery now in the Department comprises a complete set of machinery for Spinning, Carding, Warping, Sizing, Weaving, and all the other processes for the manufacture of Cotton goods from the bale to the thread, and from the thread to the finished piece, and a great variety of other machines.

AGRICULTURAL MACHINERY.—The Department of Agricultural Machinery and Implements has been considerably improved during the past year. Specimens will be found there of the Portable Steam-Engines and all the other new machines of the chief manufacturers, and purchases can be made at the same prices as at the warehouses of the makers.

READING-ROOM.—The Company's Reading and News-Room is situated close to the Centre Transept, between it and the German Sculpture Court. It contains all the Morning Journals; the Weekly Papers, Metropolitan and Provincial; and all the Periodicals and Magazines.

In addition to this, advertisements and copies of new works, both British and Foreign, are displayed immediately after publication.

FANCY FAIRS.—The Directors are prepared to afford accommodation to benevolent and other societies, for holding fancy fairs in the Palace during the season.

CRICKET, ARCHERY, AND THE GROUNDS GENERALLY.—It gives the Directors great pleasure to announce that the Cricket Ground is now complete, and that it will be thoroughly in order for the approaching summer. Great care has been taken in the formation of the ground, and they believe that it will be found fully equal in extent and excellence to any other in the neighbourhood of London.

The Archery Ground will be continued as before, in the northern portion of the grounds, behind the Picture Gallery Wing.

VII. SEASON TICKETS.

The Directors have determined upon continuing the price of Season Tickets of admission at the following rates, viz. :—

I. SEASON TICKETS, AVAILABLE FROM THE 1ST OF MAY, 1857, TO THE 30TH OF APRIL, 1858, TWO GUINEAS EACH.

These tickets will admit the holder on every occasion between May 1, 1857, and April 30, 1858, on which the Palace is open; the four days of the Handel Festival—viz., the 13th, 15th, 17th, and 19th of June only excepted.

II. SEASON TICKETS, AVAILABLE FROM 1ST MAY, 1857, TO 30TH APRIL, 1858, ONE GUINEA EACH.

These tickets admit the holder on all occasions, excepting the Opera Concerts, and the other Fridays throughout the year, and the 13th, 15th, 17th, and 19th June, being the four days of the Handel Festival.

The tickets will be issued on and after the 20th inst., and may be obtained at the Crystal Palace; at the offices of the Company, 79, Lombard-street; at the offices of the London and Brighton Railway Company, London-bridge, and Regent-circus, Piccadilly; Central Handel Festival Ticket Office, Exeter-hall; and of the Company's agents.

Remittances for Season Tickets to be by Post-office orders, payable to George Grove.

VIII. GREAT HANDEL FESTIVAL.

It gives the Directors great gratification to be able to announce that they have entered into arrangements with the Sacred Harmonic Society for a Grand Series of Three Performances of Handel's Oratorios, to take place in the Centre Transept of the Palace in the third week of June.

Her Majesty and H.R.H. Prince Albert have been graciously pleased to extend their especial patronage to the Festival, and have expressed their intention of honouring it with their presence. For further particulars, see special advertisement.

IX. RATES OF ADMISSION, RAILWAY ARRANGEMENTS, &c.

ORDINARY RATES OF ADMISSION.—These remain as before, viz. :—

On Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays..... 1s. 6d.

On Saturdays..... 2s. 6d.

Children under Twelve years of age, Half-price.

The Palace will be opened on Mondays at nine a. m.; on Tuesdays, Wednesdays, Thursdays, and Fridays, at ten; excepting on the days of the Concerts by the Opera Company, on which days it will be opened at one o'clock, and on Saturdays at twelve, closing daily about sunset.

BRIGHTON RAILWAY.—During the season, the trains of the London and Brighton Railway Company will leave London-bridge Station every half hour, and during busy days every quarter of an hour, from nine o'clock a.m. till dusk, returning from the Palace at the same intervals throughout the day. (For exact times of starting, see the Railway Company's time tables.)

Return fares, including admission to the Palace :—

	1st Class.	2nd Class.	3rd Class.
On Shilling Days	2s. 6d.	2s. 0d.	1s. 6d.
On Half-Crown Days	4s. 0d.	3s. 6d.	3s. 3d.

Children under Twelve years of age, Half-price.

WEST-END RAILWAY.—The opening of this line to the Wandsworth Station has already been attended with great convenience to visitors to the Palace, and it is with much pleasure that the Directors anticipate the completion of the whole line to the Sloane-street Station, as well as the junction with the main line of the South-Western Railway, at the Clapham Common Station, in the course of the coming season, by which great economy of time will be effected, and still further convenience afforded to the public.

MID-KENT RAILWAY.—The portion of this line from the station of the South-Eastern Railway at London-bridge to Beckenham has been opened, and the extension to the Crystal Palace Station will be shortly completed, whereby an easy access will be afforded to the residents in the Lewisham and Blackheath districts.

EXCURSIONS.—Arrangements have been made by which benevolent societies, schools, and other large bodies may visit the Palace at the following reduced rates :—applying only to shilling days and third-class carriages.

	s. d.	s. d.
For a number of excursionists over 250 and under 500	1 3	per head instead of 1 6
Exceeding 500 and under 750	1 2	" " 1 6
Exceeding 750 and under 1,000	1 1	" " 1 6
Exceeding 1,000	1 0	" " 1 6

Children, Half-price.

(Signed) ARTHUR ANDERSON, Chairman.

JAMES FERGUSON, General Manager.

Musical Announcements.

(Continued.)

SIGNOR and MADAME FERRARI

beg to announce that their ANNUAL CONCERT will take place at the Hanover-square Rooms, on Tuesday evening, May 12. Full particulars will be duly announced. Devonshire Lodge, Portland-road, Portland-place.

The MISSES McALPINE

Have REMOVED to 26, ALFRED-TERRACE, QUEEN'S-ROAD, BAYSWATER.

MISS ELLEN LYON, Soprano,

26, Charles-street, Cavendish-square, W.

WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Mr. LANGTON WILLIAMS

begs to announce to his friends and the public that his ANNUAL CONCERT will take place at the Music Hall, Store-street, on Monday, May 11. Full particulars will be duly announced.

Important and valuable Stock of a Musicseller, on the Premises, 84, Leadenhall-street, with the beneficial Lease.

MESSRS. PUTTICK and SIMPSON,

auctioneers of literary property, will SELL by AUCTION, on the Premises as above, on Monday, April 20th, and following days, the entire important and valuable STOCK of Mr. S. C. Taylor, musicseller, who is retiring from business, including 30 pianofortes, all of extended compass of the best manufacture, elegantly finished in mahogany, rosewood, and walnut-wood; two harmoniums; 30 first-class English concertinas, German concertinas, flutinas, cornopians, saxhorns, and other brass instruments, flutes, flageolets, clarionets, violins, violoncellos, bows, kettle drums, side and bass drums, musical boxes, costly plate-glass show-cases, with expensive marble stand, 10,000 pieces of modern music, about 20 ancient and modern pictures, a few lots of furniture and fixtures; also the beneficial Lease of the Premises, extending fifty feet in depth, with ample cellars, held at a very moderate rent. May be viewed Friday and Saturday before the sale, and catalogues had on the premises; and of the auctioneers, 191, Piccadilly; or on application to the auctioneers on receipt of two stamps.

Musical Publications.

RESIGNATION.—New Sacred Song

by Miss M. LINDSAY, composer of "The Lord will provide," "The Psalm of Life," "Excelsior," &c., finely illustrated, 2s. 6d. N.B.—Pianos for hire at 12s. per month and upwards.

THE ECONOMIC WUNDER OF THE DAY.—HAMILTON'S MODERN INSTRUCTIONS FOR THE PIANOFORTE, 142nd Edition, 4s.; ditto for Singing, 5s.; Hamilton's Dictionary of 3500 Musical Terms, 50th Edition; and Clarke's Catechism of the Rudiments of Music, 1s.

HAYDN'S FIRST SERVICE (Mass), Mozart's First and Twelfth Masses, Mozart's Requiem, Beethoven's First Mass—each 2s. All arranged by JOHN BISHOP. English and Latin words complete. And Rossini's Stabat Mater, by J. Warren, 2s.

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A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

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Recollections of Prince Charlie. Each 2s. 6d.

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No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

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By ADOLFO FERRARI. To be had at his Residence, Devonshire-lodge, Portland-road, Portland-place; also at Cramer and Co.'s, 201, Regent-street; Leader and Cocks's, 63, New Bond-street; and all the principal music-sellers.

The finest Set of Valses of the season is the

CAVENDISH EUTERPEAN VALSES,

as played at the Argyll Rooms, &c. Composed by DANIEL IMHOF, and beautifully illustrated by Rosenthal. Free by post, 4s. Also, by the same author, Loreley Polka, as played at the Argyll Rooms, &c., beautifully illustrated by Rosenthal. Free by post, 3s. Euterpean Rooms, 547, Oxford-street. Imhof and Mukle, German organ-builders pianoforte-makers, and music-publishers.

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Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

Miscellaneous.

DRESS COATS.—GENTLEMEN of the

Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats £2 10s. to £3 5s.

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W. BASCOMB, tailor & habit-maker, 13, Mortimer-street, Cavendish-square.

Miscellaneous.

(Continued.)

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Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

DANCING.—Bayswater.—Mr. and Miss KING have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater Schools and families attended.

Exhibitions, &c.

ROYAL POLYTECHNIC.—

Patron—H. R. H. PRINCE ALBERT.
EASTER HOLIDAYS.

1. MORNING CONCERT, daily, at three o'clock, and EVENING CONCERT at eight, by the unrivalled HUNGARIAN BAND, which has been strengthened by the addition of other Performers. Conductor, Herr Kalozdy. Also engagements for the EVENING CONCERTS of Miss Leffler and Miss Hemming, and the Brothers Alfred and Henry Holmes, violinists, who have just returned from Vienna.

2. NEW LECTURES ON APPLIED CHEMISTRY, by J. H. Pepper, Esq., "On the USE and ABUSE of the FIRE ANNIHILATOR," with brilliant and striking Experiments, and on the Chemistry of Bread, and its Adulterations.

3. NEW LECTURE "On Mr. Rose's (of Glasgow) KALATROPE," being a novel and curious invention, displaying many beautiful Optical Delusions and Effects.

4. NEW LECTURE, by Mr. King, "On the MECHANICAL POWERS of the AIR we see not."

5. NEW and ORIGINAL ENTERTAINMENT, by Mr. James, one of the most celebrated Ventriloquists and Polyphonists of the day.

6. A new ENTIRE NEW ROOM is now devoted to STEVEN'S EXHIBITION of very costly, grand, and most beautiful LUMINOUS CHROMATIC, COSMORAMIC TRANSPARENCIES OF CHINA and other places; also STEREOSCOPES, &c., being the prettiest Cosmoramas ever exhibited, and brought by Mr. Stevens from the Paris Exhibition.

7. NEW SERIES OF DISSOLVING VIEWS, illustrating CHINA and the LOCALITIES of the PRESENT WAR, with an interesting LECTURE on the MANNERS and CUSTOMS of the CHINESE, by A. E. Spencer, Esq., and Exhibition of many Chinese Curiosities from Messrs. Hewitt, of Fenchurch-street.

8. Also another NEW and very imposing SERIES of DISSOLVING VIEWS, illustrating "EGYPT in the TIME of the PHAROHS," with appropriate Music by the Orchestra of the Institution, and Description written and delivered by Leicester Buckingham, Esq.

9. In addition to all these Novelties, the DIVER will perform his operations under water. There are also the DIVING BELL, the 3,000 Models of WORKS of ART MONTANARI'S highly admired ART WAX-WORK, and many new Inventions.

N.B.—The Refreshment Department will be increased by the addition of Loysel's Patent Machine for making Coffee as in France, and preparation will be made to supply the Public with 2,000 cups per diem, at 2d. per cup.

Open from Twelve to Five, and Seven to Ten. Admission to the whole, 1s.; Children under Ten and Schools, half-price.

PHILHARMONIC HALL, Newman-st., Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from Her Majesty's Theatre), and other Vocalists of celebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

ROYAL BOTANIC SOCIETY, Regent's Park. The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT, this Season, will be held on Wednesday, May 20, Thursday, June 18, and Wednesday, July 1. Tickets of admission are now being issued, and may be obtained at the Gardens only, by orders from Fellows or Members of the Society. Price, on or before Saturday, May 9, 4s.; after that day, 5s.; and on the days of exhibition, 7s. 6d. each. A new arrangement of the fruit will be adopted.

THE NATIONAL INSTITUTION of FINE ARTS, Portland Gallery, 316, Regent-street, opposite the Polytechnic. The above Society's TENTH ANNUAL EXHIBITION of the WORKS of MODERN PAINTERS is now OPEN from Nine till Dusk. Admission. One Shilling. Catalogues, Sixpence. BELL SMITH, Secretary.

GORDON CUMMING will give his popular pictorial and musical ENTERTAINMENT, illustrative of his Adventures in South Africa, every evening (except Saturday) at 8. A morning representation on Saturday, at 3 o'clock. The Lion Hunter's Bush People, from the Great Kalahari Desert, will appear in their native dances. Piano by Mr. Harries Wilson. Admission, 1s. and 2s.; stalls, 3s.—232, Piccadilly.

ROYAL SURREY GARDENS.

THIS EVENING (Last Night).—Miss P. HORTON (Mrs. German Reed) and Mr. P. GERMAN REED will give their POPULAR ILLUSTRATIONS, in the Concert-hall at the Surrey Gardens, commencing at 8 o'clock precisely. A stage has been erected under the direction of Mr. Grieve, exclusively for these performances. Admission to area, 1s.; dress circle, 2s. 6d. Tickets for the dress circle may be obtained at Jullien and Co's, Regent-street; and at Keith, Prowse, and Co's, 48, Cheapside. Mr. and Mrs. German Reed will re-appear at the Gallery of Illustration, Regent-street, on Monday, April 27, in an entirely new Entertainment.

MADAME TUSSAUD'S EXHIBITION, Bazaar, Baker-street, Portman-square. Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

ARCHITECTURAL EXHIBITION, and Collection of Building Materials and Inventions, Suffolk-street, Pallmall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }

MR. W. S. WOODIN'S Olio of Oddities, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

Mr. ALBERT SMITH'S MONT BLANC, Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

THE ZOOLOGICAL SOCIETY'S GARDENS, in the Regent's Park, are OPEN daily. Admission 1s.; on Monday, 6d.; children under 12 years of age, 6d.

Mr. and Mrs. HENRI DRAYTON, at the Regent Gallery, Quadrant, will give a new illustration of the old proverb, BETTER LATE THAN NEVER (the music composed by W. G. T. Beale), every evening at 8 o'clock (Saturday excepted); morning performance on Saturday at 3 o'clock. Admission 1s. and 2s., stalls 8s., which may be secured at the Gallery, and at Cadby's pianoforte and music-warehouse, 42, New Bond-street.

MOSCOW.—BURFORD'S PANORAMA is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

OKEY'S PARIS and the PARISIANS, St. Cloud, Versailles, Baden, &c., caricature, piano, rough sketches. Wednesday, Thursday, and Friday evenings at 8; Tuesday and Saturday mornings at 3. Seats 1s.; stalls, 2s.—21, Saville-row, Regent-street, facing New Burlington-street.

Theatrical Announcements.

THEATRE ROYAL, ADELPHI.—Splendid holiday attraction.—Newly painted and decorated.—A New Row of Stalls, the Pit Seats covered, &c.—Madame Celeste in the popular drama of Like and Unlike, and the new grand fairy spectacle of The Elves; or, the Statue Bride.—The screaming new and original farce of Welcome, Little Stranger, every night.—Mr. Wright in three pieces.—During the recess the Theatre has been entirely repainted, decorated, and thoroughly repaired, new stalls added, pit seats covered, and all other seats recovered, and everything done that can give comfort to the numerous patrons of this popular establishment, until the new theatre is erected.—THIS EVENING, the popular romantic Adelphi drama, in two acts, of LIKE AND UNLIKE, by Messrs. Wright, Paul Bedford, C. Selby, Billington (from the Theatre Royal, Birmingham, his sixth appearance), Gardon, Moreland, Madame Celeste (her sixth appearance since her return from the provinces) and Miss Wyndham. After which, the grand fairy spectacle of THE ELVES; or, The Statue Bride; Sylvia (the Statue Bride), Madame Celeste; other characters by Messrs. Wright, P. Bedford, C. Selby, F. Hall, Le Barr, Mmes. Wyndham, M. Keeley, Chatterley, Arden, Laidlaw, &c. and the screaming farce of WELCOME, LITTLE STRANGER; Messrs. Wright, P. Bedford, Mrs. Chatterley, Miss Arden, and Miss Laidlaw.

THEATRE ROYAL, HAYMARKET.—New Arrangement of Prices of Admission.—THIS EVENING (Saturday), the new drama, entitled A LIFE'S TRIAL. After which, the new classical love story, under the appellation of ATALANTA; or, The Three Golden Apples, in which Miss M. Oliver, who is re-engaged at this theatre, will appear; also Miss Marie Wilton and Miss Ellen Torman. Concluding with GRIMSHAW, BAGSHAW, AND BRADSHAW. In future the prices of admission to this theatre will be—stalls, 6s.; dress circle, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress circle, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d. No half-price to upper gallery.

ROYAL PRINCESS'S THEATRE.—Shakespeare's tragedy of KING RICHARD II. will be repeated THIS EVENING, and every evening during the week. Books of Shakespeare's King Richard II., as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Chas. Kean, may be had at the box-office of the theatre, price 1s.

THEATRE ROYAL, DRURY LANE.—Engagement of Mr. and Mrs. CHAS. DILLON, who will appear THIS EVENING. The box-office is open daily, under the superintendence of Mr. E. Chatterton, from 11 to 5.

SADLER'S WELLS THEATRE.—Unrivalled Attractions for only One Night More. Four Pieces, and Stars in every Piece.—Miss Woolgar, the Howard Family, Mr. T. Lynn, Miss Clara St. Casse, E. Jacobs, &c.—Crowded houses: vide Public Press. Mr. Charles Dillon will positively appear on Monday next. Manager—Mr. G. A. Webster. Boxes, 2s. and 3s.; pit, 1s.; gallery, 6d.

GREAT NATIONAL STANDARD THEATRE, Shoreditch.—This colossal theatre nightly crowded to witness the great tragedian, Mr. Phelps, who will perform THIS EVENING WILLIAM TELL. The Spanish Minstrels every evening.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, April 18, 1857.